



Artists of the Metropolitan Opera Season.

An unimportant controversy existed with respect to the success of Mancinelli as a director of the Wagner operas. Competent critics declared, however, that there was no evidence of the Italian's inability to understand German music.

The opera season opened with the unfortunate re-entrée of Colonel Mapleson with an organization which had several points of merit, but not enough of them to bear out the prediction of his friends that he would restore the Academy of Music to its former prestige as the home of grand opera. During four weeks of the season which began hopefully with a really fine presentation of "Aida," half a dozen popular Italian operas were given to continually diminishing audiences. The veteran impresario was unable to hold his organization together. The debut of his prima donna, Mme. Hariclee Darclee, which had been heralded with much enthusiasm, was postponed until the public lost its interest in that lady. Finally when Mme. Darclee made her appearance in "La Traviata," she did not get the credit she deserved for some of the best acting ever seen here in that role. The other principal artists of the Mapleson organization were De Anna, De Marchi, Durot—a tenor who made a fine impression—Susan Strong, Scalchi, Parsi and Mme. Bonaplata Bau. The company did not survive more than three of four engagements after leaving New-York.

The season furnished only three important novelties in the concert field. They were the pianists, Moritz Rosenthal and Teresa Carreno—the latter of whom returned after a metamorphosing absence of eight years—and the infant prodigy violinist, Bronislaw Huberman.

Rosenthal, as expertly heralded as was Paderewski upon the occasion of his first visit, failed to attach to himself a large popular following. The critics declared with one voice that his technique surpassed that of any of his contemporaries, which means that no pianist that ever lived equalled Rosenthal with respect to the mechanics of his art. He had the advantage of appearing against the background of Damrosch's Symphony Orchestra upon the occasion when he especially distinguished himself, his programme being the following:

